

to the ankles richly adorned and girded
 about the
 waist, a mantle above that, in his right
 hand the
 globe surmounted by the cross and in
 the uplifted
 left a staff reaching to the ground and
 having a
 four-cornered knob at the upper end»
 to right, and
 left of him a Greek inscription.¹ Save
 for the
 imperfect Greek it would serve us the;
 seal of any
 Byzantine Emperor. He is represented
 much in the
 same dress upon his coins, that is upon
 those silver
 ducats and thirds of a ducat with
 which at Ariano
 he superseded the *ronwsini* formerly
 current,

The gold bull or chrysobul spoken of
 above is as
 much a tribute to the predominant
 influence of
 Byzantium as the royal costume and
 titles fire.
 Beside the La Cava example, only one
 of these
 curious and precious has come down
 to us
 from the Norman-Italian period, the
 second 'being
 one of William II. Almost as rare as the
 chryao*
 bulls are drawn up in gold lettering on
 purple
 ground, Of this two examples, if they
 are really
 genuine, survive: the charter of Roger
 to the
 Cappella Palatina, 1140, and another
 of 1134, in
 the interest of the Picrleoni.' Both are
 of parch-

«Vfc,: XOIEPFOC KPA-AIOC

BUCBBICPtt* <*fr), i.f.,

"Rogeriui krataios eunefotti rttx. " * **Vidt Engct!** «t
 Semjrw, ?>ttll

di ffumumatiyw cto *Moyen Aye*_t 8|, PCI, ij_t
Mftbilicm*Ger»
main, *Mus.* JM»118, and *BifaLd*\$ &u* v.» 111,
1862, p, 438.

•ICehr, *Urkund*»n_t p» 136,
tl«t tte

Pmtttl_{na},
puipte diploma Si not an orlgiiml; the it la
the
Bttfberifli Library, Rome, **V*** <**Mtf.**_t **pp. 136-7**
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commonly d»wn up on Aecorcliig to tilt ill